

BOARD OF EDUCATION, SOUTH KENSINGTON,
LONDON, S.W.

REPORTS OF THE EXAMINERS

ON

THE RESULTS OF THE ART
EXAMINATIONS

HELD IN

April, May, and June, 1902.



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BOARD OF EDUCATION, SOUTH KENSINGTON.

Extract from the Report of the Examiner (H. W. O. Hagreen) on the Art Examinations in Geometrical Drawing, Subject 1a, April and June, 1902.

EVENING EXAMINATION.

The average quality of the worked papers was higher than in the corresponding examination last year; but the general comments then made might be repeated now. There is still evidence that, in many classes, lectures have not been sufficiently supplemented by supervision and correction of the students' own work. This is especially noticeable in the drawing of the diagonal scale. More attention has apparently been paid to proportionals, but the practical value of the determination of points of contact seems not to have been sufficiently insisted on.

Solid Geometry is again the most satisfactory part of the paper.

The working of Section B showed great improvement, but illustrated the practical value of Geometry as an aid to the ornamentist by demonstrating the helplessness of the many candidates who were unable to apply its principles to the problems set.

The permissive use of Freehand seems, unfortunately, to result in much vague and slovenly work. Apparently, very few students have sufficient intelligence to grasp the real intention of the regulation, and in a great many cases there is not sufficient freehand ability to produce a "clear" or "precise" sketch.

Subjoined are some notes on details for the use of teachers.

SECTION A.

Question 1.—It is evident that in many classes students have had little or no practice in *drawing* diagonal scales, although they have some idea of the principle involved. Comparatively few of the answers to this question would have been of any practical use. Figuring is still not well taught.

Question 2 was usually understood, but the points of contact asked for were not often properly shown. Set squares might have been more generally and more carefully used.

Question 3.—In the majority of cases no construction was shown for finding the centres of the circles, although, as a few students showed, several good methods were available. Here again the points of contact asked for were very commonly omitted. Sometimes the circles were enlarged proportionally from the diagram.

Question 4.—The proportional enlargement of heights was fairly done, but the horizontal measurements were constantly misunderstood, or "fudged" so as to admit of a "cyma" composed of two quadrants. Many candidates lost marks by working their proportionals on the sheet of diagrams; others, to judge by their slovenly drawing, mistook the question for one in Section B.

Question 5 was very imperfectly done, as is usual with questions on circles touching one another; there were very few complete solutions. The large arc was generally assumed to be a semicircle.

Question 6.—The plan of the dish was often mistaken for that of a hollow prism, but the principle of projecting an elevation from a plan was very well understood.

Question 7.—Satisfactorily worked.

SECTION B.

Question 8.—A fair appreciation was shown of the general requirements for setting out a diaper; but the special features, such as the indication of centres and points of contact, were not so well managed. The drawing was often so bad as to make it very hard to determine how much the candidate understood.

Question 9.—Knowledge of the pentagon good; but the obvious importance of the radii was, curiously, often missed.

Question 10.—Very poorly done as a rule. There was little conception of the meaning of diaper, and, as in the corresponding questions last year, simple treatments were often ignored for over-ingenious schemes, resulting sometimes in mere confusion. Construction lines were too often absent, and there were too many radiating treatments.

Question 11.—The division of the semicircle was generally understood, but very rarely was any attempt made to secure the equality of radii asked for. Here, practice in determining points of contact would have been invaluable.

Question 12 was generally well done when attempted. It proved a good test of the candidates' real knowledge of projection.

DAY EXAMINATION.

The differences between the standards attained by different schools, always very marked, seemed in this examination to be accentuated, and make any general comments even more difficult than usual. The average of geometrical draughtsmanship was creditable, but hardly so good as in past years, while much of the Freehand used in Section B was distinctly bad. There was the usual evidence that the text-books had been studied, and that a great many students have very little idea of turning their knowledge to any practical account. The geometrical meaning of "contact," and "point of contact" should be much more widely known.

Section B showed some general improvement. Analysis of pattern has not been sufficiently practised, and the meaning of a unit is but little grasped, although the use of a "net" is fairly common.

Question 1.—The meaning of the representative fraction was well understood, and the working of the diagonal part of the scale very fairly done; but the 50 feet were far too often divided into six parts, and there were many scales of inches and decimals of an inch. Results were evidently in direct ratio to the time and attention given to the subject.

Question 2.—The problem was well understood, but the angle often wrongly plotted, and the points of contact constantly ignored.

Question 3.—The construction of this problem was a mere matter of common-sense, which was very often not forthcoming. The result was disappointing.

Question 4.—Quite well done by a very few schools. A great many attempts were worthless through ignorance of the meaning of "contact" of a circle with a straight line.

Question 5.—The general construction for dividing the circumference of a circle into equal parts was usually employed, and was well known, though often too much reliance was placed on its practical accuracy. This empirical construction has the sanction of long and widespread teaching; but it illustrates no geometrical principle, and is sufficiently troublesome to be rarely, if ever, employed in practical work. My own opinion is that either special constructions or the use of the scale of chords or protractor—always of course with careful adjustment by "trial and error"—would better meet the requirements of Art Students.

Questions 6 and 7.—Not very often attempted, but on the whole satisfactorily done.

Question 8.—Very generally attempted, with very varying success. The principle of a repeating pattern was not sufficiently appreciated.

Question 9.—Poor, often not understood, and the necessary construction rarely known.

Question 10.—Very weak. Any notion of a working unit of repeat was rare, and any extension of the pattern beyond the limits of the diagram, not often provided for.

Question 11.—An easy figure disappointingly done. Freehand versions were often too badly drawn to give any clue to their meaning, and showed how little many candidates realise the use of geometrical constructions.

Question 12.—As a rule only attempted by those who had some knowledge and could express it. Satisfactory.

Extract from the Report of the Examiner (H. Walter Lonsdale), on the Art Examinations in Perspective, Subject 1c, April and June, 1902.

EVENING EXAMINATION.

An improvement is evident in the general quality of the work submitted for this examination, as compared with the corresponding one of last year. The questions in Section (B) have been more numerous taken up. A more careful observance of the instructions for the placing of the answers on the paper is also noticeable.

The want of knowledge, however, shown by the majority of the candidates of the process for transferring heights from the picture

plane to vertical lines within the picture, and *vice versa*, is as marked in this as in both of the examinations of 1901. When the height to be found is that of a line standing on a different level from that of the ground plane, an accurate measurement is quite exceptional. Great weakness in drawing the curve of the ellipse representing a circle in perspective is also almost universal.

In Question 2, in Section (A) which is mainly an exercise in finding heights, there is only a small number of attempts, and of these very few are correct.

Question 3, which has attracted a large number of candidates, has a good proportion of meritorious answers, but many of these fall short of complete success, owing to the above-mentioned faults—viz. the incorrectness of a line of heights, or the bad drawing of the curves by which the outline of the tower is determined.

The advanced problem, Question 4, has a fair quota of answers, displaying a good understanding of the construction required for its solution. The majority, however, while adopting correct methods for finding the distant point, fail in obtaining the length of the line of the gun, measuring it as a horizontal instead of as an oblique line.

Question 5, the representation of a cone, standing on an oblique plane, has been attempted by comparatively few, but with a very satisfactory proportion of successes.

In Section (B), Question 7, though an elementary exercise in the inverse process, selected by a large number of students, has very few complete answers; only a very small proportion of the candidates have succeeded in finding more than the vanishing points of the rectangles, and the line of the horizon, and, in far too many instances, the attempts to determine the position of the spectator betray a surprising ignorance of the fundamental principles of perspective.

A fair measure of success is attained in the solution of Question 8; but, for the most part, too elaborate processes for finding the geometrical plane have been adopted, with a consequent loss of time and accuracy.

The response to Question 9 is disappointing. Of the many candidates attempting it, only in rare cases has it been recognised that the solution lies in finding the curve described by the door when moved on its hinges.

In Question 11, to detect the error in the drawing of the triangular prism, intelligent attempts are very numerous, with a large proportion of correct replies.

DAY EXAMINATION.

The improvement observable in the results of the Evening Examination over those of last year is maintained in the Day Examination, an ability in readily applying their knowledge of the theory of perspective to the practical solution of problems presented in an unaccustomed form, being shown by an increased number of candidates.

As heretofore, however, the failures in correctly measuring heights into the picture, or in ascertaining the geometrical lengths of vertical lines given in perspective, are far too numerous. In many instances the lack of proficiency in this respect has precluded an otherwise meritorious paper from ranking as a first-class success.

In Section (A), Question 1 has been attempted by a relatively small number of candidates, producing a low average of satisfactory solutions. A large proportion of the answers, though correct as regards perspective, fall short of complete accuracy owing to a want of comprehension of the simple plan and elevations of the buttress given in the diagram.

This inability to grasp the meaning of a geometrical drawing is also very prevalent in the response to Question 2, the relations of the sunk surfaces of the pond to the ground-plane, as shown in section in the diagram, being in general imperfectly understood.

Question 3, the representation of a hexagonal prism pierced by a cylindrical opening, has produced a large number of replies, as is the case with the representation of the partially opened trap-door in Question 5. Both of these problems have been met with a fair average of success.

Question 4, an exercise on the ascending plane, has been selected by few only, but with relatively good results.

The proportion of correct solutions of the problem on sun shadows in Question 6 is satisfactory.

Of the six questions in Section (B) four have elicited a large percentage of intelligent answers. In Questions 8 and 10, however, both of which have been very numerous taken up, accurate replies are rare exceptions to the general failure. In Question 8, but few students have recognised that in rising from a sitting position, the horizon appears to rise with the spectator, the ground-line being the same for both cases; while, of those who have shown the new horizon, the great majority commit errors in the position of the vanishing points. In Question 10, being an exercise in transferring the height of a vertical line from one level to another, failure to perceive that the bottom of the barge is below the level of the surface of the water is almost universal.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A. Lond.) on the Art Examinations in Freehand Drawing in Outline, April and June, 1902.

EVENING EXAMINATION.

The new conditions imposed this year—viz. “to be finished with a brush or pen,” have produced some very satisfactory results.

There is a great variety of brush line and pen work, in some instances a very intelligent rendering is given, and in others an inexpressive, thin, and monotonous line. Some drawings have been tinted with water colour: the instructions say “*in outline*,” No marks are

given for tinting ; the relief of the ornament should be shown without shadows and cast shadows, but with a thick and thin line. The leading lines and general proportions should be sketched in pencil, and the details and expressions of forms drawn distinctly with the brush or pen in outline, with ink or with some *strong* colour—in a great many instances the colour used was much too pale.

DAY EXAMINATION.

The work in this Examination, while poorer in quality than that of the Evening Examination, calls for the same remarks.

Extract from the Report of the Examiners (Martin A. Buckmaster, A.R.C.A. Lond., and John Parker, R.W.S.) on the Art Examinations in Model Drawing, April and June, 1902.

EVENING EXAMINATION.

The Examiners are of the opinion that there is a steady improvement in the standard of merit of the exercises submitted for examination.

It is gratifying to note that fewer students are now presented without sufficient preparation for the present advanced character of the examination.

There are some drawings that display the results of indifferent teaching. Good methods of teaching are, however, noticeable in the manner of planning out the positions of the models on the board, but still a few candidates failed to represent the bottle in Group I. in its true position, or to prevent the appearance of the Prism penetrating the Cylinder.

DAY EXAMINATION.

The level of the work in this Examination is not so high as that of the Evening Examination.

In Group I. the sloping position of the Hexagonal Prism has given much difficulty to the majority of the candidates. The oblique plane of the near Hexagonal face is seldom represented sufficiently foreshortened, the long and short axes of the solid being in wrong relation to each other.

The drawings made from Group II. were better. The prevailing fault here was the position of the cone, which was shown in many drawings in impossible positions across the Prism.

Better work is to be found throughout in the drawing of the contours of the Vases and Bottle. Although every freedom of interpretation is allowed in the matter of line, it is apparent that a better method has become more general.

Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A. Lond.) on the Art Examinations in Drawing in Light and Shade, April and June, 1902.

EVENING EXAMINATION.

In a considerable number of exercises a falling off in method is apparent, accuracy of drawing giving place to a looseness and vagueness of execution, which may be suggestive and picturesque, but is not calculated to develop a sound knowledge of this subject.

A fair number of drawings show careful and good work, but on the other hand the Examiners regret to see so many exercises showing that candidates are not sufficiently prepared for the examination.

The Examiners have no desire to discourage the use of the point, either pencil, crayon or brush, but they feel that whatever medium is used, the object of the examination should not be lost sight of—viz. a faithful copy of the light and shade of the Cast.

DAY EXAMINATION.

The quality of the work is similar to that presented at the Evening Examination.

There are many unfinished exercises, showing little or no attempt to give the complete effect, which should be the aim of the candidate. This may be due to the candidate devoting too much time to the *drawing* of the cast, but even this part of the work is seldom satisfactory.

Report of H.M. Chief Inspector of Art Instruction (S. J. Cartlidge, A.R.C.A. Lond.) on the Examinations in Drawing on the Blackboard, at Training Colleges, Schools of Art, and Art Classes, 1902.

At Training Colleges a higher average standard of work was naturally to be looked for this year, as no "first year" students were admitted to the examinations; and it is gratifying to report that the exercises generally reached a high level, being quite up to anticipation. In many cases it was quite evident that an excellent course of study had been followed, though here and there unmistakable signs of unwholesome cram in Memory Drawing were to be seen. In some Colleges there was a tendency to confine Blackboard practice to drawing in outline. This tendency should be discouraged, as many subjects are best studied and expressed in mass. The use of coloured chalk might be more widely adopted with advantage, and an extension of the time given to "Freearm" practice would be of much benefit to those students who are inclined to work too close to the Blackboard.

The level of last year is maintained in the work done at Schools of Art and Art Classes. Of the three tests given, however, the weakest exercises were those in model and object drawing, the study of which, in many instances, had apparently not received the attention given to Memory Drawing. The faults were those which are due to inaccurate observation. There was no lack of facility in using the chalk, but the candidates would do well to remember that there is nothing more to be deprecated than a habit of drawing in an apparently facile and bold manner, but without truth to fact.

In some of the large Pupil Teachers' Classes the work and method were uniformly mechanical. This undesirable defect is probably difficult to avoid in such classes as a rule, but it may be eradicated under different conditions of study.

Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architecture, Subject 1d., April, 1902.

The number of candidates was 512, less by 100 than last year; the average quality of the work was, however, much higher.

This examination being the first which has been conducted under the new syllabus, it seems to be desirable in this report to follow the different divisions and paragraphs of that syllabus, and to show the degree to which the work of the students has corresponded with its requirements.

I. Paragraph 1. A simple question on the influence of constructive conditions and materials on Architecture was attempted by a

good many candidates, but only a few of those gave intelligent answers based on correct information. In many cases guesses at what might have occurred (but did not) were hazarded—*e.g.* I repeatedly read the statement that the Romans had no marble available for building with, and that their use of concrete and brickwork was due to this cause.

Paragraphs 2, 3. Studies of good specimens of architecture were sent in by considerably more than half the students. Plans and some other general drawings of a building, or part of a building, were submitted, and also details of some salient feature of that building, or some similar one. All this was drawn entirely from memory, and the drawings are in many cases executed with great spirit and fair accuracy. It is not unusual for a description in writing to be also given. I attach great importance to this group of answers, and can testify to the excellence of many of them.

Frequently the subject of these studies is a Parish Church or part of a Cathedral; less frequently a domestic building. Occasionally students have selected a modern building for illustration in this manner.

Paragraph 4. A question with reference to classic mouldings and enrichments, required to be drawn full size, was attempted by many, and on the whole satisfactorily answered, in some cases brilliantly. As might be expected, the enrichment was often more accurately remembered, and better drawn, than the profile of the moulding to which it was applied.

II. The Orders. The Doric Order (Greek or Roman) was set as an exercise this year, and was attempted by many, and was often thoroughly well drawn. Unfortunately it was sometimes ill drawn, and that by good students, to whom it ought to have been child's play. Some of the defects in drawings of the Orders which used to be frequent are now rarely seen, and the proportions are generally fairly correct, but the details, especially those of the entablature, have often been forgotten, and are consequently frequently **very** much distorted. In many cases there is, however, room for nothing but praise, both for the accuracy and the spirit with which the Doric Order, including its proper mouldings and enrichments, has been represented this year.

III. A question on the difference between trabeated and arched architecture was, I am glad to say, attempted by many students, and, generally speaking, the answers were intelligent, and pointed out clearly and well the many changes in the art of Architecture which followed from the habitual employment of the arch instead of the beam by the Romans.

On the other hand, two questions bearing upon Architectural development—one referring to the origin and development from the Roman of Romanesque and Byzantine Art, and the other to the introduction of Renaissance into England—were very seldom attempted, and the attempts which were made were not really successful.

IV. Characteristics of English Architecture. A question on the periods into which Gothic is divided, has been frequently attempted, and almost always answered correctly, and references to the buildings which contain good specimens of the work of each period were very often given, and were almost always correct. This answer was also often illustrated by sketches, which ranged from a perfect familiarity with the subject to the barest notion.

V. In answer to another question, written descriptions of some Cathedral chosen by the candidate, with sketches, have been several times attempted but not often with good results.

Descriptions of St. Paul's out of a handbook were not infrequent, but they were often accompanied by sketches showing that the candidate had but imperfectly, or sometimes not in the least degree, grasped the meaning of that which he had written. On the other hand, Llandaff, Lichfield, Durham, and some other cathedrals have been carefully and correctly described.

Another question, asking for a written account of one of the early Renaissance mansions of England, has been but very seldom attempted. It must not be forgotten that the exterior of many mansions which are actually in private occupation (for example, of Hardwick or Hatfield) is practically inaccessible for the purposes of detailed study, and that the interior can usually only be seen (by such persons as these students) in the course of a hasty visit. These buildings, and even the smaller buildings erected at the same time, and with the same general characteristics, can in most cases be to some extent studied by the ordinary student in the fine books with photographic and other illustrations now available; and one such book at least ought to be in the library of every important School of Art.

A question on Monastic buildings in England, and one asking for a sketch of a piece of English ornamental carpentry and joinery, were seldom attempted, and most of the answers were poor. One asking for a sketch of a feature out of a building of Renaissance character was, however, the means of eliciting several excellent studies of doorways, windows, etc.

VI. General Knowledge. A question on the meaning of the terms in use in Architecture was attempted by the majority of candidates, and the answers were illustrated by sketches, often too hurried; but for the most part showing that the student understood what he was about.

Full marks have been attained by one candidate, whose drawings show equal familiarity with classic and with mediæval detail, while his written answers were admirable. The same rare distinction might also have fallen to the lot of another candidate whose answers, with one exception, were of the greatest excellence. Unfortunately he failed to draw an Order with sufficient accuracy to obtain the requisite number of marks.

Generally speaking, the work, and especially the drawings, done by those candidates who have gained high marks is unquestionably good, and there are few discreditable failures. In the work of candidates who have obtained low marks there is a marked want of thoroughness and accuracy, which is to be regretted, as architecture is only to be mastered by study which shall be exact and thorough, rather than vague or inaccurate.

Extract from the Report of the Examiners (Seymour Lucas, R.A., and W. F. Yeames, R.A.) on the Art Examinations in Drawing from the Antique and Drawing the Antique from Memory, Subjects 86² and 8f, April, 1902.

DRAWING FROM THE ANTIQUE.

The Examiners consider the work done at this Examination as very satisfactory.

The steady improvement in past years, and specially noticed in last year's Report, has been well maintained.

The number of good drawings is considerable, and amongst these some are entitled to be called excellent. Almost throughout, the manner adopted in drawing the statue is good, and the work done with intelligence and with apparent purpose, all of which throws credit on the various schools to which the candidates belong.

The Examiners are pleased to note the prevalence of drawings done with lead pencil, the use of which they recommend, and to which is due, in a great measure, the qualities noticed above.

They are convinced that the marked intelligence imported into the work must be of great service to the students, whatever branch of Art they may have to follow in after years.

DRAWING THE ANTIQUE FROM MEMORY.

The Examiners are pleased to find an advance on the work sent up last year, and that a considerable number of drawings have obtained high awards.

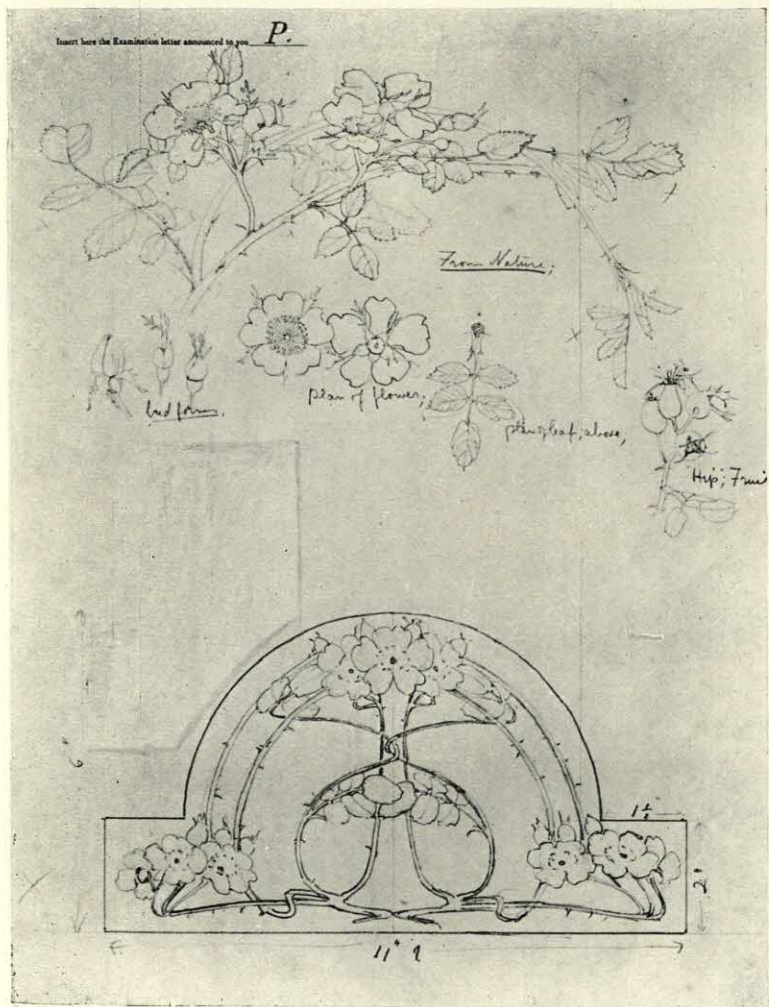
Extract from the Report of the Examiners (Byam Shaw and H. S. Tuke, A.R.A.) on the Art Examination in Drawing from Life, April, 1902.

Comparing the result of this examination with that of last year, there is a considerable falling off in the quality of the work, which may be attributed in part to requirements under the new regulations in respect of memory drawing and the shorter time allowed at the examination for drawing from the life model. In view of the mass of incompetent work, the Examiners consider that students should not sit for this examination without undergoing an adequate preliminary test at their schools.

There are a fair number of drawings which show intelligence and true feeling. Others, however, indicate merely a specious facility in execution.



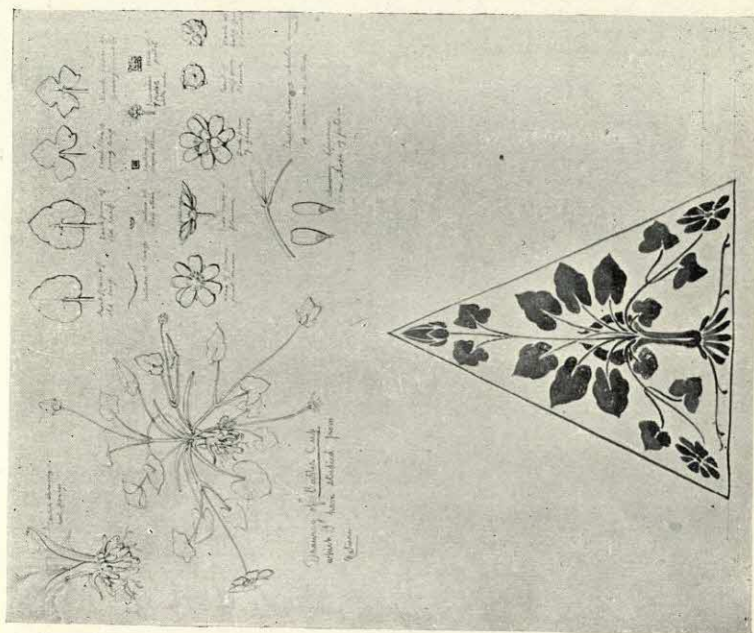
MEMORY DRAWING OF PLANT FORM.



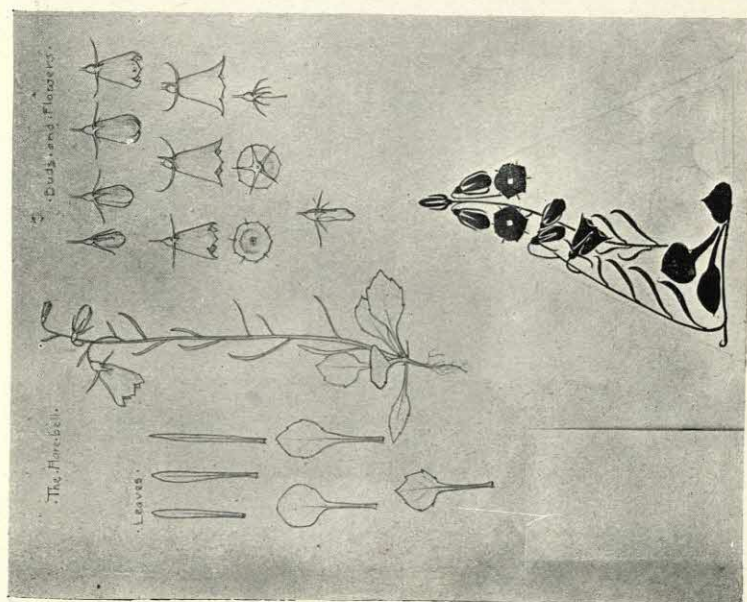
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MEMORY DRAWING OF PLANT FORM.



No. 32,920.



No. 32,910.

THE NATIONAL ARCHIVES



vertical section of an open flower. It should not be forgotten that the object of this examination is to educate the student in the use of plant-form in decoration; it is not an examination in botany. At the same time, the examiner looks for fidelity to nature, so far as it is necessary to copy nature for decorative purposes.

Students are strongly urged to exercise their intelligence and show their taste in selecting plants suitable for the kind of decorative adaptation indicated in the syllabus; such selection of material being a most important point in this examination.

Following on the selection of the plant is another important point in which taste may be shown—the selection of a geometric space suitable for the plant chosen. Some candidates who have shown considerable taste in drawing have shown less taste but considerable ingenuity in trying to adapt their plant to a space totally unsuited to it; as, for instance, a tall upright growing plant like the daffodil to the horizontal compound shape (A) given on the examination paper. It should have been obvious that a plant like the daffodil would be best suited by the upright oblong shape (C), and such want of taste in selection considerably reduces the value of the candidate's work, and, as a consequence, the number of his marks.

Students are advised not to confine their efforts to a single specimen of a simple flower (such as the snowdrop) or to a small portion of a more complex plant (such as the rose), but rather to attempt to give enough general growth to show that they possess such a knowledge of the plant as will be materially useful for decorative purposes.

It has not been overlooked that, as the classes are generally held during the winter season, it is not always convenient for students to study directly from nature, but they are strongly advised to do so as far as possible. Where this is absolutely impossible they should not confine their attention to a single representation of any plant they may elect to study, but should rather study from as many good examples as possible. By such means only can a general understanding of the plant be got from books or copies. In many of the papers sent in it is very apparent that the candidate has made a very careful study of one aspect of a plant from some well-known book, even though in some cases it is stated that the study has been made "from Nature"; the educational value of such work is necessarily limited.

Similarly, students are warned against filling their geometric space with a copy of a design from one of the many books on these subjects. The object of this part of the examination is to encourage the student's own powers of decorative application, and a mere recollection (a more or less bad copy) of some other person's way of doing this does not gain high marks.

A certain number of the candidates have not at all adapted their plant to the space chosen, but have filled their space with a repeating pattern; or have subdivided their space; or have not completed the ornamental forms of their design within the space. Obviously such candidates have so far failed to comply with the conditions of the examination.

Other candidates have failed to comply with the instructions on the examination paper by using colour, or by setting their papers out wrongly; several even going so far as to place their geometric space on the back of the paper given. Others have made more or less

serious mistakes in measurement in setting out the geometric space. Attention is called to the fact that when the size and position of the shapes and other particulars are given precisely on the examination paper, candidates who neglect to read or obey such instructions lose marks in consequence.

Extract from the Report of the Examiner (Lewis F. Day) on the Art Examination in Painting Ornament, Subject 11-23, May, 1902.

WITH ILLUSTRATIONS.

Considering the difficulty of the new subject—that is to say, of making a design as well as painting it within the time allotted—the results of this examination are most satisfactory.

Students appear to have taken to it with a zest which, though it may be due partly to the novelty of it, is no doubt to some extent accounted for by the greater freedom allowed than by the old monochrome-painting exercise; and quite a number of them have done better than might have been expected.

The painting is at least as good as it was when the candidates had only to copy a given piece of ornament; but some of the exercises show little attempt at design, or even at so much as compelling the natural growth of the plant to conform to the lines of a border.

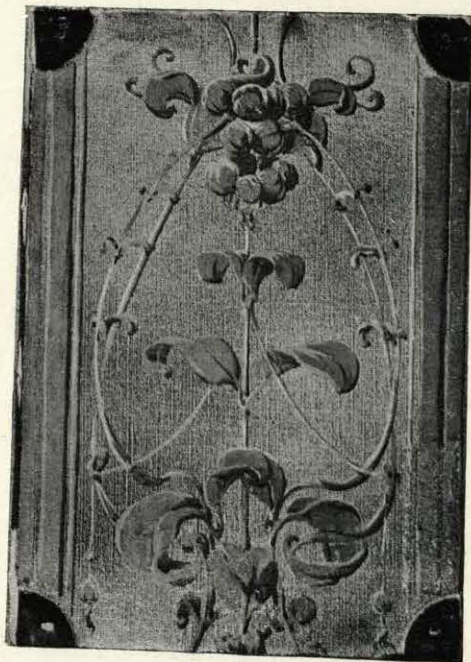
Some exercises are so far removed from the plant study provided, as distinctly not to fulfil the conditions of the examination. Most of these do not reach a standard of painting which could in any case have passed, but occasionally there is enough to show that the student might have gained a place if only he had seriously set himself to do what was asked of him.

A more wilful disregard of plain instructions is shown by a few candidates, who have either indulged in naturalistic colours or framed their design as a panel complete in itself. None of these are competent painters, but even among the more capable there are some whose designs are so much more appropriate to the filling of a separate panel than to repetition as parts of a border, that they have lost marks.

The concession in the instructions to the effect that the design need not necessarily be “a complete repeat,” has frequently been taken advantage of, and in such cases a design is often submitted which *might* be the terminal portion of a pilaster, but shows no evidence of having been planned with any thought for a continuous pattern. This is really an evasion of the difficulty of repeated pattern design, and barely escapes disqualification. There is no such loophole of excuse, however, for designs of a frieze-like character, some of which are otherwise satisfactory enough.

A fair number of candidates have preserved the character of the plant whilst adapting it to its decorative purpose; and whilst there are borders which puzzle one to determine which way up they should be judged, and others in which the plant is made to swish and swirl

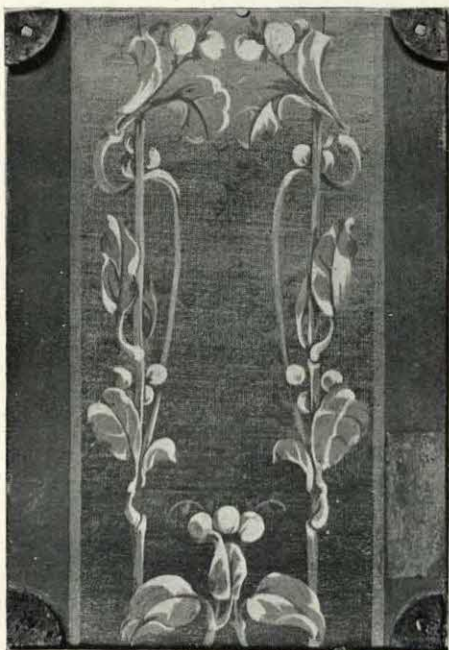
PAINTING ORNAMENT.



No. 2,695.



PAINTING ORNAMENT.



No. 3,408.

THE END OF THE WORLD



PAINTING ORNAMENT.



No. 3,393.

PAINTING ORNAMENT.



No. 3,296.

about in lines which have no relation to natural growth (let alone the Snowberry), flagrant instances of that kind of thing are comparatively rare.

In painting, too, the work is on the whole cleaner and more careful than it was a year or two ago, and there is less of slap-dash and slovenliness. The use of tempera, also, is better understood, though some have painted with colour which has partly peeled off. This has not been accounted as the fault of the student; in judging his work, allowance has been made for its disfigurement; but it ought not to be, and would not be if students were more familiar with the medium.

The grounds are, as a rule, well chosen, though the instruction to the effect that they should be "pure" and "of a middle tone" has not been scrupulously followed.

The greater number of marks have been given for painting, and less for design and treatment. This may account for the comparatively low places taken by some fair designs, and the higher awards made to good paintings not remarkable for design.

Extract from the Report of the Examiners (G. D. Leslie, R.A., and W. F. Yeames, R.A.) on the Art Examination in Painting from Still Life, Subject 15, April, 1902.

The paintings, though fewer in number than last year, show a standard of excellence of a very satisfactory character.

There are not, it is true, more paintings of the highest merit than there were last year, but the number of exercises of good sound work is distinctly higher. Throughout, the students show more intelligence and perception of what is required in the way of tone, light and shade and refinement of colour.

The Examiners would like to see more strict attention paid on the part of Superintendents to the directions given them by the Examiners for the arrangement of the group. For instance, the second board mentioned by the Examiners was directed to be covered with brown paper and placed vertically at right angles with the first (or clean) board. In many cases this board has not been covered with brown paper, and, in consequence, is lighter than the horizontal board, and in other cases the board has evidently not been at right angles with the horizontal one, in consequence of which the intended light and shade of the group has been falsified. Again, the plate in the Examiners' sketch has a plain edge to it, but in many cases the students' difficulties have been greatly increased by giving them plates with scalloped and indented edges to paint from.

Extract from the Report of the Examiners (G. C. Haïté and F. Hamilton Jackson) on the Art Examination in Principles of Ornament, Subject 22, April, 1902.

The average level of intelligence shown by candidates in answering the questions set is higher than that reached in last year's examination. The Examiners find that the larger part of those students who attempted the most advanced question (No. 12) were quite unfitted to cope with the subject. Students should be directed to pay particular attention to the paragraphs in the Examination Paper under the heading of "General Instructions," the reading of which must not be regarded as a mere formality, since they contain suggestions to which the Examiners attach great importance.

Another point to which attention must be drawn is the low standard of knowledge and intelligence shown in the drawing of plant form, the average level of attainment being distinctly lower than that reached in last year's examination. As an example, it may be mentioned that a very large proportion of the drawings of the lily showed it as having five petals instead of six.

The natural intelligence shown by many of the candidates is considerable. Papers ungrammatically expressed, and even badly spelt, often show a grip of necessary points.

It may be well to point out to Teachers that the Examiners are of opinion that the simple delivering of lectures without supervision of the students' notes is not sufficient; there are many instances in the papers submitted for examination in which words having a similarity of sound, but quite different meanings, are used by students in place of those which the master must have used in lecturing, thus converting the sentence wherein they occur into nonsense, and showing that the student did not really understand what was said, but caught up the sound and repeated it, parrot-like—*e.g.* "musical implements" instead of "instruments," "the Cornish" instead of "cornice," "instruction" for "construction," and the like.

Too much reliance should not be placed upon any particular textbook, and it would be advantageous to students to have their intelligence exercised by being invited to select examples in illustration of the principles from objects around them, rather than to rely upon the recollection of cut-and-dried examples, even if such be of the highest excellence in themselves.

Many candidates lost marks by incorrectly setting out the spaces as dictated in the paper, thus failing to comply with the conditions prescribed.

The results of this examination go far towards showing that if students in the mass are not capable of producing work of the highest order—which is scarcely to be expected—they are, at least, in a fair way of being enabled to form a critical and logical judgment upon any objects submitted for their consideration.

Extract from the Report of the Examiners (J. H. Pollen and R. Phené Spiers) upon the Art Examination in Historic Ornament Subject 22d, May, 1902.

The answers were in some instances intelligent, but, taken as a whole, hardly up to the average of former examinations.

It is not possible to report favourably of the sketching. Quite apart from special preparation for an examination, the habit of sketching is necessary in order to store the memory with vivid impressions of the beauty of objects among the National treasures.

Questions 1, 2, and 3 have been answered by the larger number of candidates, and in some cases very satisfactorily. The large number of marks obtainable for answers to Question 7 has apparently attracted the attention of the students, who have hoped to attain a higher record by answering them, and possibly neglected other questions on subjects with which they were better acquainted.

There does not seem to be much evidence in the answers that the students have pursued any independent researches in any of the London Museums, or in those now established in the principal provincial towns. A glance at the published text-books shows that it is mainly from these that students derive their information. This is specially to be noted in the answers to Questions 3, 7, and 8, where all the texts and illustrations are taken from the text-books. Few, if any, of the illustrations to Question 8 are taken from the actual marbles in the British Museum or from the small reproduction of the Panathenaic Frieze, which is probably to be found in many of the provincial schools. In London there are four centres where the student might pursue some independent research—viz.: the British Museum, the South Kensington Museum, the Soane Museum, and the Architectural Museum in Tufton Street. Throughout the provinces, and in some cases in close proximity to the principal towns, there are a large number of mansions, some of them dating back to the 15th century, and belonging to those periods, two or three of which were suggested as subjects in Question 7. Any of the Birmingham students who had visited Aston Hall might have been able to write a description of that building with illustrations in recollection of its chief features, which would have been specially noted, and might have taken a full award.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from the Antique, Subject 19b¹, May, 1902.

The work done at this examination is fully up to the average, but, as usual, many of the students have been allowed to sit without being sufficiently prepared, no less than a third of the exercises sent up being unworthy of recognition.

MODELLING THE HEAD FROM THE LIFE.



No. 5,189.



No. 4,660.



No. 4,798.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling the Head from the Life, Subject 19*d*, May, 1902.

WITH ILLUSTRATIONS.

The Examiners are pleased to see that full advantage has been taken of this exercise, with the result that many excellent studies have been done. They would, however, be glad to see in future some uniform size adopted, and would suggest that the height of the head, from under the chin to the top of the skull, should be seven inches.

The intention of this examination being to test advanced students in their knowledge of construction, it is to be regretted that so many have been allowed to sit without having had sufficient preliminary study, nearly one half of the heads sent up being unworthy of any award.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from Life, Subject 19*h*, May, 1902.

The Examiners are pleased with the work done at this Examination, many of the exercises submitted being of considerable merit; attention, however, must still be drawn to the fact that a large proportion of the candidates presented for this examination had not been sufficiently prepared, with the result that at least one-fourth of the works submitted were unworthy of recognition.

Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architectural Design, Subject 23*b*, May, 1902.

WITH ILLUSTRATIONS.

The number of candidates was 108, less by 16 than last year, when the number was 124. The average quality of the work is, I believe, a little higher.

In considering the Architectural designs of students, it must not be forgotten that there is a strong desire for novelty in the art at the present day, and that something like a system of design based on

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forms not hitherto in use has been worked out for furniture and goldsmiths' work. Of those students who have failed in this examination many have keenly pursued novelty, and novelty only, without the necessary knowledge of architectural forms or the skill requisite for employing them.

Many of the designs of those who have passed—and those among the freshest and most vigorous—have at least a strong flavouring of the "Modern English" manner.

The subject set was a familiar one—namely, a Branch-Bank; and it clearly was well understood by the majority of candidates. It was, however, left to candidates to include a residence for a Manager, or not, at pleasure; and the majority of those who elected to add this residence fell into the mistake of making their building far too large and cumbersome. The fact that, with this exception, almost all the designs of students who passed were conveniently arranged has resulted in the inclusion among the second class of some designs of which the architecture, taken apart from the planning, does not rise above the commonplace.

It is worth remark that the interior as shown on sections is always better treated than the exterior by the weaker students, and often much better.

Among those designs which have passed in the first class, one obtains full marks. I can speak of this design in very high terms indeed. The planning is thoroughly satisfactory. The disposition of the masses of the building is excellent, and the architectural treatment (in a florid version of French Renaissance) is appropriate, and the delicate and accurate draughtsmanship is of the highest quality. The details, including a most workmanlike section, are as good as the general drawings. A perspective drawing forms part of the set, and is incomplete; but this candidate is one of three who accidentally lost time which ought to have been at their disposal; and had he had that time to give to it, this candidate's perspective drawing would, no doubt, have been brought to the high level of the other drawings. The marks are allotted to this design without any reference to this perspective drawing.

I believe the best single drawing submitted to be the "side elevation" of another design, which is a fine composition of rich Renaissance character excellently designed and drawn with the utmost delicacy, and yet with great power. A good detail accompanies those drawings. The design, as a whole, is, however, open to question, on account of the undue height given to the Banking Hall.

A design which has secured very high marks indeed is a simple compact, well-studied design with a bold high roof and low walls pierced by large semi-circular headed windows. It is extremely appropriate, both in style and in its moderation and restraint, and it shows an excellent feeling for proportion.

There are other noteworthy designs, one with a remarkable detail drawing, another with a well-balanced elevation and a good sky-line; a third is a very masterly design admirably suited to the purpose of the building, and a fourth is an ambitious design with much excellent work—shown on several sheets of good, if rather heavy, drawings, and accompanied by the best perspective drawing sent in by any candidate; indeed, as a general rule, the perspective sketches sent in this year are bad, and damage rather than illustrate the other work.

Lastly, there is a bold and original design; and in yet another there is a rough but masterly pen-and-ink sketch of a clever idea, not fully worked out but very suggestive.

It is worth remark that, though there is one powerful design that is Tudor in character, there is no other to which the term Gothic can be applied; and it is also satisfactory that extremely few either of the weak, formal, hackneyed Renaissance designs, or of the designs based on the ordinary suburban villa, which in some years have been numerous, have been submitted this year. On the other hand, at least ten or twelve designs have been made, everyone of which shows original power and a fair command of the features and details out of which a design is built up on paper.

Extract from the Report of the Examiners (T. Erat Harrison and W. G. Paulson Townsend) on the Art Examination in Design, Elementary Stage, Subject 23e, April, 1902.

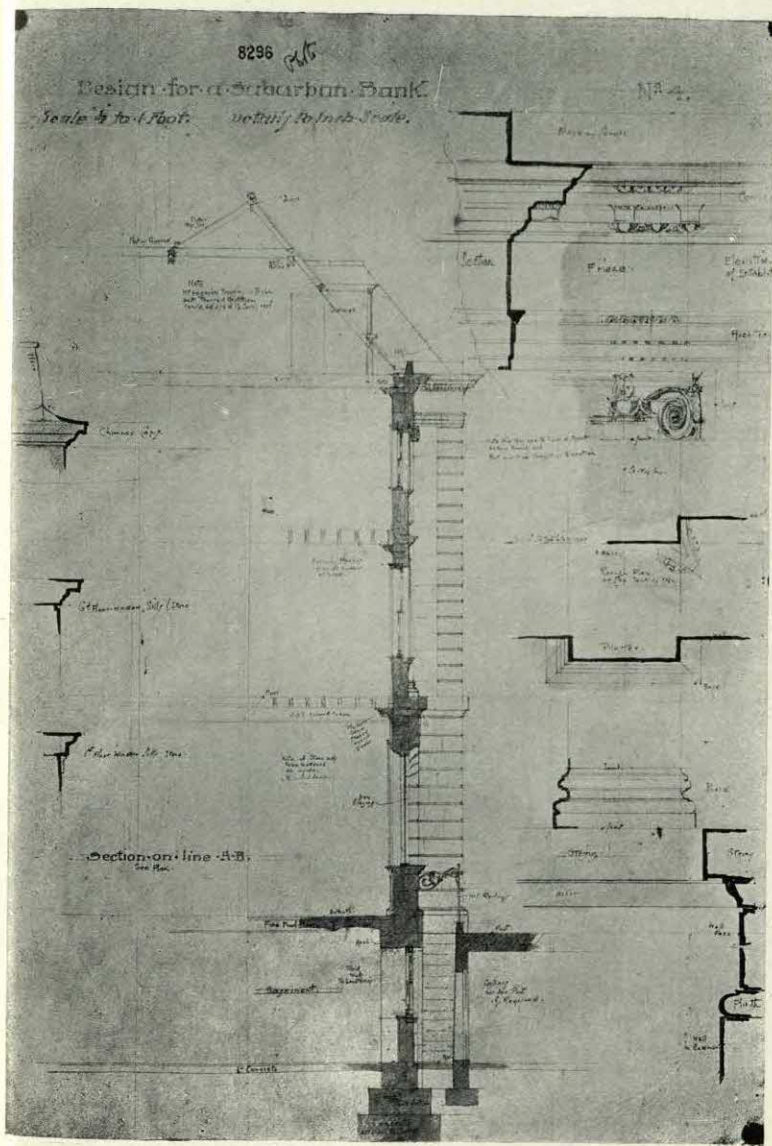
WITH ILLUSTRATIONS.

There is an increase in the number of exercises sent up this year, and, on the whole, a marked improvement in the quality of the work, both in design and execution. This improvement, like that of last year, is due to an increase of fairly good exercises and a diminution of very bad ones. There has not been any appreciable increase among the very good.

A larger percentage of students give accurate measurements, but, on the other hand, less attention has been paid to the number of colours allowed. There is a want of intelligence displayed, even among capable students, in the answers to Exercise 3, which is quite remarkable, and which is dealt with in the notes specially relating to this question. The major part of the comparatively small number who have chosen Exercise 1 have only reached a low standard. Several students get no marks in consequence of their exercises being merely in pencil or in outline only.

Although, as stated above, conditions are generally rather better observed, there is no improvement in the understanding of ordinary definitions of the different kinds of design as set forth in the Syllabus. The number of capable students who cannot, or will not, execute one of the two sorts of design asked for in Question 3 appears almost phenomenal. Most candidates appear at last to recognise the importance of accurate measurement, but many have not yet learnt that compliance with other conditions shows much more artistic ability than does the avoidance of them. A really artistic designer finds in necessary conditions and restrictions an incentive to exercise his full strength, and feels that the satisfactory solution of a difficult problem is a far greater test of skill than the mere repetition of a previous success. It is to be feared that many students, having once done a good thing, repeat this in the hopes that examiners may pass it, rather than face the difficulty of answering the question set. Such students, and there are clever ones among them, would do well to recollect that in order to succeed as designers they must do what is asked of them, and not

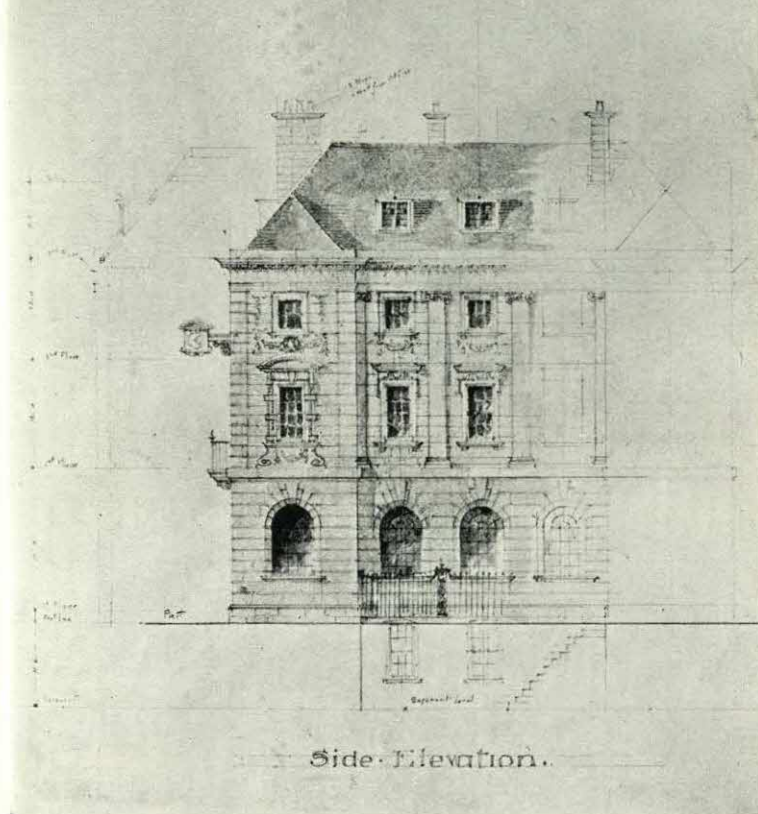
ARCHITECTURAL DESIGN.



ARCHITECTURAL DESIGN.

Design for a Suburban Bank.

Scale 1/2 inch to an inch.



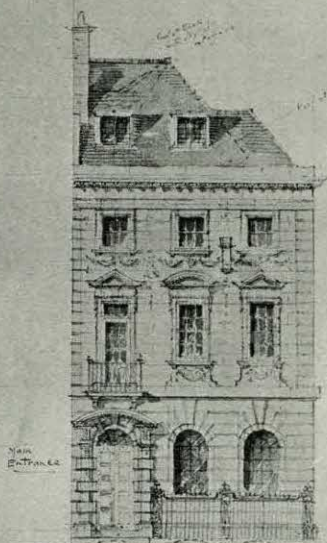
No. 8,296 (Sheet No. 2),



ARCHITECTURAL DESIGN.

Design for a Suburban Bank

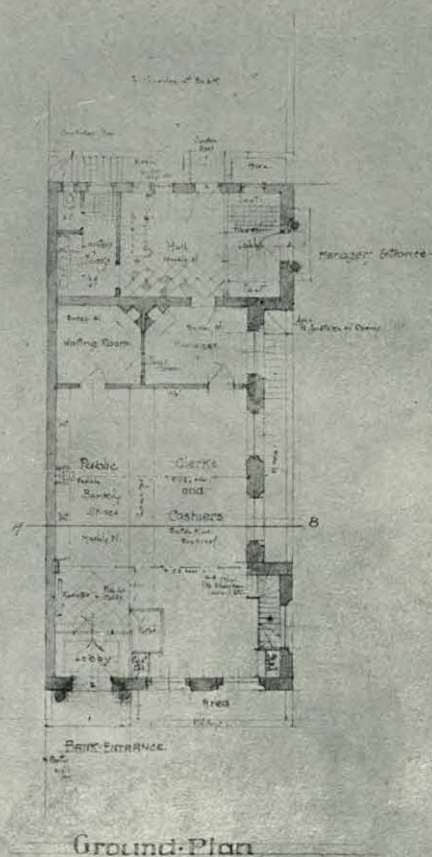
Scale 8 Feet to an Inch.



Front Elevation.

ARCHITECTURAL DESIGN.

Scale 1/4" = 1 Foot to run inch.



No. 8,296 (Sheet No. 4)

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substitute something else. There is also the possibility that a business firm might rather employ a second-rate man who did what was required, than one who could be first-rate if he had trained himself to observe the absolutely necessary requirements of all applied art.

Of the 1,384 papers sent in, one is a blank and two are non-descript. Of the remainder there are of—

Exercise I., 116 : being 74 horizontal borders and 42 upright panels.

Exercise II., 726 : of which only 80 are pentagons.

Exercise III., 540 : being 108 sprig patterns and 432 continuous all-over patterns.

In the exercises worked by 1,266 of the candidates, two colours, or two tints of one colour, were allowed : of these candidates, about six per cent. used three colours, about one-third per cent. used four colours, one used five, and one used six. Two have used black and white, and two have used two or more colours when black and white were specified. Many students are content to use two tints of sepia or other brown when colour is allowed. No discount is made in the marks awarded to them, but it is evident they cannot gain any for taste in colour. About 81 per cent. give accurate measurement—an improvement on last year.

Of faulty growth there are altogether 88 examples. Of these 11 show growth in a circle, 12 show naturalistic flowers from two stalks, and one a flower from three stalks ; 15 show plants growing both ways, and 51 show unsystematic and ill-considered growth. In Exercise III. nearly 14 per cent. give either absolutely self-contained or else very doubtfully continuous patterns.

EXERCISE I.

The answers to this question are, generally speaking, unsatisfactory. Many students seem to think that the placing of a number of circles or other geometric figures in a more or less regular sequence constitutes a geometric design. They should understand that well-considered proportion, agreeable form, and ingenious arrangement are the qualities which really give charm to geometric pattern, and that no amount of careful execution or mere elaboration can ever render a tasteless work worth more than the paper it covers.

Again, the definition "scroll" does not seem to be understood. A scroll may be nearly geometric or nearly floral, but cannot be either distinctly geometric or floral. Great latitude has been allowed by the examiners to those candidates who have taken up this exercise, as it is perhaps impossible to give a mathematically exact definition of each kind of design ; but there is no excuse for a capable student giving a purely floral design in place of a scroll.

In some instances a repeat or two of a well-known all-over geometric pattern has been given ; this cannot be considered as designing a pattern to fill a given space.

EXERCISE II.

This question has attracted more students than any other, and the greater number have chosen diagram A.

The answers are, as a whole, satisfactory, and show a general improvement in the planning of ornament.

When radiating patterns have been chosen the centres are frequently poor in design, and ill-proportioned. In the four-sided figure there is frequently a 3, 5, or 7 petalled centre. A number of students do not seem to know how to draw a regular pentagon.

EXERCISE III.

The answers to this exercise show some good drawing and design, but some quite remarkable incapacity to understand what is meant by "continuous all-over" and "sprig" patterns. Quite accomplished students who have chosen Exercise III, B, have no idea as to the meaning of "sprig" pattern.

Among the candidates who have taken Exercise III, C, nearly 14 per cent. give patterns, the greater number of which are distinctly *non*-continuous, and in the remainder the continuity is very doubtful.

When any attempt has been made to comply with the question asked, whether by overlapping the edges of the repeats (which is not strictly speaking "continuous,") or by the slightest connecting line, even when running in one direction only (and this forms a continuous stripe rather than an "all-over continuous" pattern) marks have been awarded without discount, or with a very slight one, according to degrees of merit; but none of those who have deliberately and pointedly given non-continuous patterns have been awarded high marks.

Others have reversed their device in the second lozenge, thus making it impossible to get a repeat within the dimensions given. In all cases where this forms an obviously distinctive feature, deliberately introduced in defiance of conditions, papers have been rejected.

Extract from the Report of the Examiners (Walter Crane, R.W.S., and Lewis F. Day) upon the Art Examination in Design, Advanced Stage, Subject 23c, April, 1902.

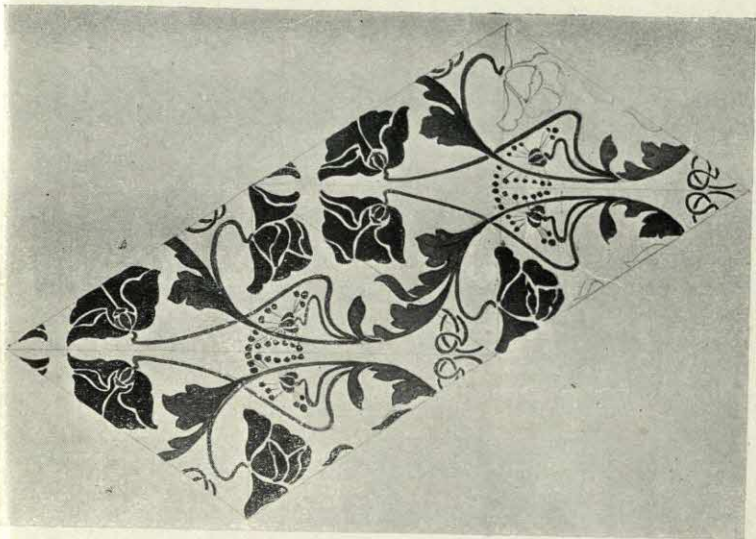
WITH ILLUSTRATIONS.

On the whole, it is satisfactory to state that the general character of the designs submitted, the type of ornament and its treatment, are in advance of what they were. There is, on the one hand, less harping upon stereotyped forms of design, and on the other less indulgence in reckless extravagance of line or form without reference to constructive necessities. The tone of the work seems generally healthier.

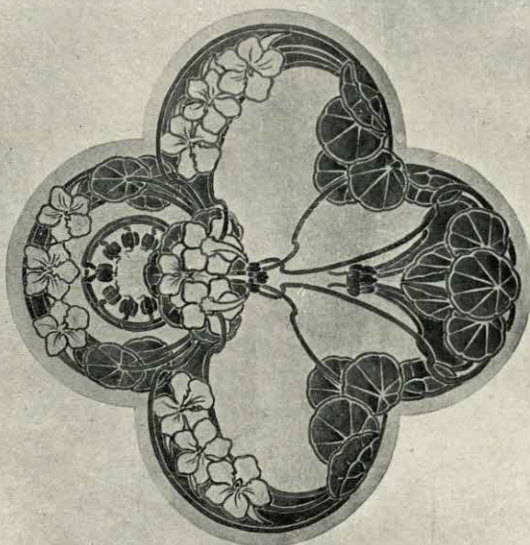
EXERCISE IV.—A. and B.

The designs for a garden-seat (A), and an indoor settle (B), show, on the whole, a good appreciation of the requirements of each, the difference of treatment, both ornamentally and constructionally, suitable to outdoor or indoor conditions, being, as a rule, judiciously

DESIGN.—ELEMENTARY STAGE.



No. 99,942.



No. 102,257.



marked, and the different designs suited to the stated materials of their construction. The working details given in the more capable exercises show that, in these instances, fully qualified students have taken up the subject.

There is also to be observed in many of the drawings commendable simplicity and taste, as well as reserve in the use and disposition of ornament. On the other hand, there are instances of a tendency towards eccentricity and a want of sense of proportion, and, in some cases, what appears to be an affectation of rudeness or clumsiness of form.

EXERCISE IV.—C.

In the designs for a newel post, also, the students struggling most after originality have plainly not thought out the construction of the thing. Practical working details and sections, however, accompany some of the less ambitious designs.

Indeed, the answers to this question show rather a sense of what is practically required than any great invention or taste.

EXERCISE V.

Of the many designs for a tile pattern (by far the greater number of students have chosen this subject), there are some of considerable merit, both as drop patterns and as designs suitable to tilework—some which, in fact, leave nothing to be desired; but, here and there, even a clever student appears not able to manage a drop pattern; and, generally, the problem appears to have presented more difficulty than it should to students at all “advanced” in design.

Two unfortunate candidates have understood the question to mean a pattern extending over two tiles, and then, not dropped, but omitted for the space of a tile. Clearly, they have not had much instruction in pattern design.

Others have submitted a pattern, not extending over two six-inch tiles, but designed within a diamond described within that space. The 6" by 12" repeat is, in consequence, upon parallel lines; that is to say, either their design is of wrong dimensions, or it does not drop. A similar result sometimes follows from the students having designed a “brick” pattern, which, though it drops in a way, does not work out as a 6" by 12" repeat, dropping (according to instructions) six inches.

The examiners regret that the work of sometimes able students is thus, by their own apparent carelessness, disqualified.

Even in designs which are according to the letter of the instructions, and are repeated on the plan prescribed, it is often so clear that they were not thought out with any view to their effect in repetition, that the examiners are forced to the conclusion that the students came prepared to execute a certain pattern, and instead of setting themselves to answer the question to the best of their ability, were content to modify their ready-made design only just sufficiently to make it come within the wording of the exercise. They should be aware that this is quite apparent to the examiners, and that, though they thus escape disqualification, they do not receive the marks which, judging by their workmanship, they appear to have been capable of earning if they had but applied themselves fairly and conscientiously to the solution of the problem put. This will explain the failure of some who ought, according to their ability, to have been placed higher,

Designs, of course, which cover only *one* six-inch tile cannot be accepted as answers to the question.

It is satisfactory to find that attention has been paid to the instruction that the jointing of the tiles should be shown; but there is not, as a rule, very convincing evidence of the joints having been taken into account in the design.

The fitness of many of the designs for any process of tile production is by no means what it should be. It is hard to understand (and this remark applies to other exercises also) why students should choose a material or process of which they know nothing.

It is possible that, even in the wide range covered by the exercises set this year, anyone experienced only in a single process of work may not have found opportunity of showing his knowledge of its technique. But, desirable as it is that school teaching should have relation to local industry, it is desirable also that students (who, after all, never know in what branch of design they may eventually find a career) should be taught something of a variety of processes. School-work should encourage suppleness of invention, and do something to correct the narrowness of trade training.

The description, "designed for printed tiles with the colour under the glaze," occurs perhaps more frequently than any other; but in a very great number of exercises, though it might conceivably be possible to print such tiles, they are so far from being adapted to the process that it is certain the student has no knowledge of the process, and has written "printed" at a venture. With regard to "under-glaze" and "over-glaze" painting, it is rarely that appreciation is shown of the quality of colour to be obtained by either process. Again, it shows little acquaintance with tile-painting to write on a design, in which no outlines are shown, "To be printed and filled in with majolica glazes."

It appears sometimes to be thought that a modelled tile "dipped in coloured glazes" will come out in five or six separate colours, and that in the case of "embossed" tiles decorated with "colour in the glaze," the glaze will be darkest on the raised portions, from which it would naturally run off. The statement, "Colour certainly not on the glaze, I should think it would be in it," seems to imply that the student (and others perhaps with him) makes the mistake of supposing the examiners wish him to say how tiles are coloured. All that is asked is that he should mention the method of work with a definite view to which he has made his design.

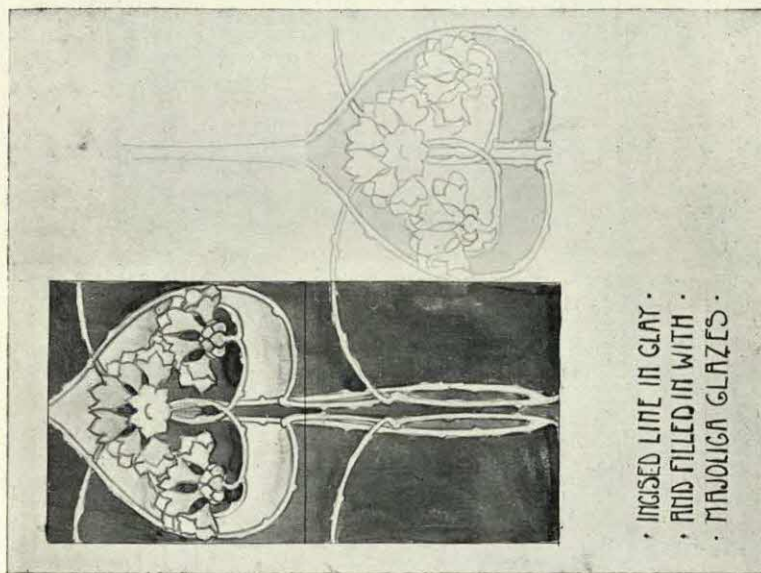
EXERCISE VI.—A.

The designs for brasses are on the whole disappointing, though there is one at least in which the lettering is not merely in itself well spaced but admirably balanced with the border, resulting in a very pleasing and consistent effect. Of the rest, the more satisfactory consist of legible and well-formed lettering within linear or very simple floral borders—the type of Roman capital chosen affording sometimes evidence of the study of good models; but there are still far too many instances not only of commonplace lettering, but of the tasteless association of two or three incongruous types in the same inscription. The examiners' hint as to "heraldic device" has rarely been taken.

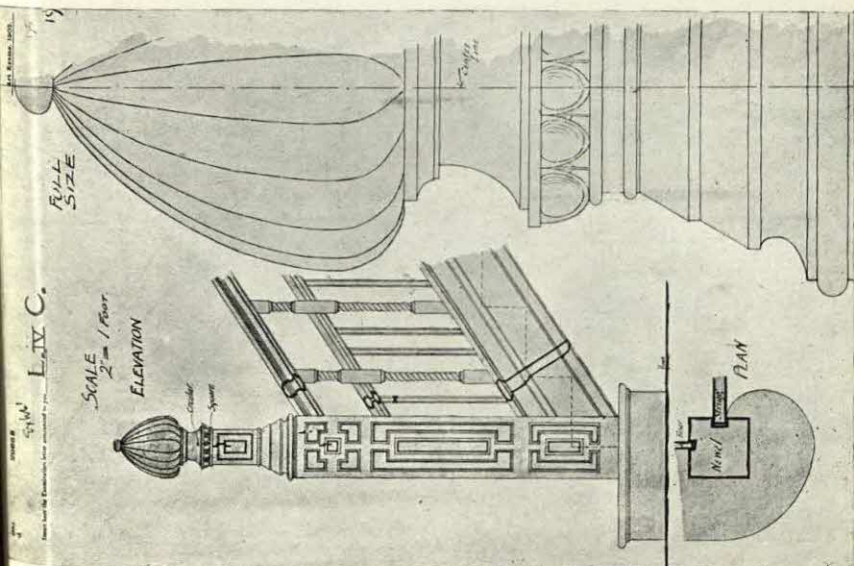
EXERCISE VI.—B.

In the case of the "embroidery panel," considerable taste is shown in some of the designs, both in regard to form and colour; and the

DESIGN.—ADVANCED STAGE.



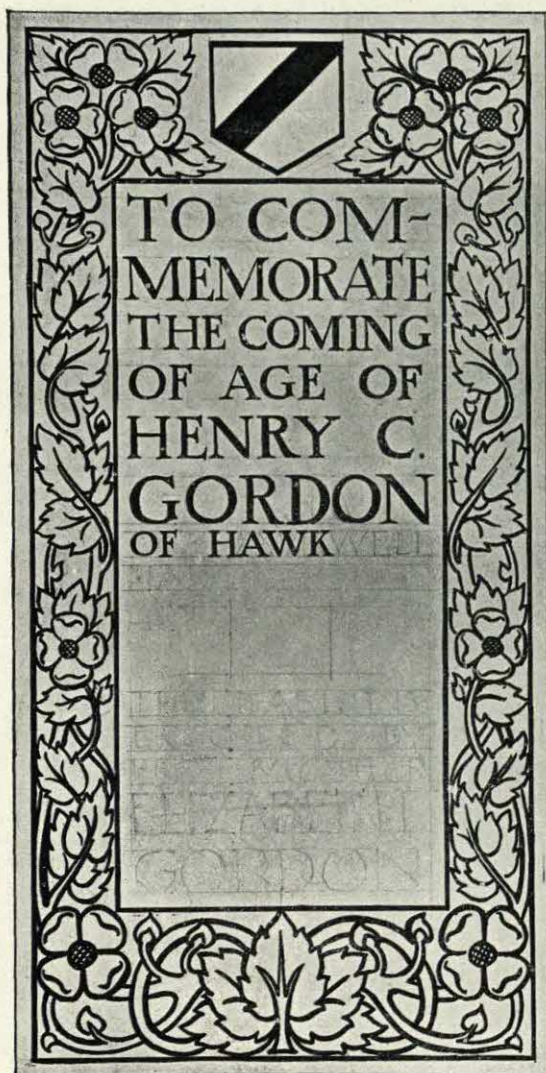
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DESIGN.—ADVANCED STAGE.

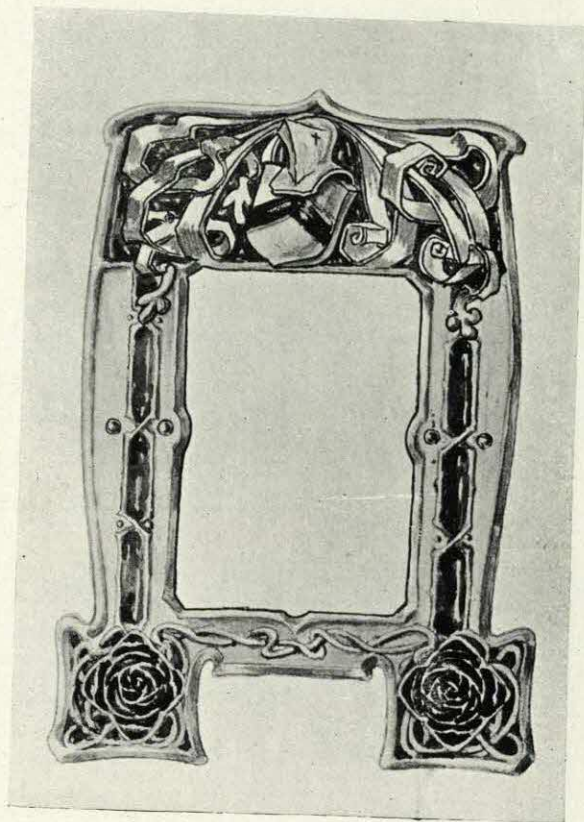


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DESIGN —ADVANCED STAGE.



No. 35,371.



written statements as to the methods of execution to which they are adapted show a degree of technical knowledge not apparent in some other exercises. One design is distinctly in advance of the rest. The "inscription" asked for leaves, as a rule, much to be desired, if it is not more or less shirked. Some students even disqualify themselves by omitting it altogether.

EXERCISE VII.—A.

The mirror frames are not very satisfactory. Many of the designs amount to no more than painted borders, showing little or no adaptation either to the purpose of a mirror frame or to any process of execution. In the more ambitious attempts, students have sometimes not only avoided anything like a severe or simple design, but have exercised their ingenuity in devising extravagant forms. The vaguest ideas about material and processes of work are suggested by such descriptions as "green-fumed oak," "inlaid with painted woods," "carved wood to be frosted"; but, on the whole, wild descriptions of this kind are not so common as they were.

EXERCISE VII.—B.

A much higher level is reached in the designs for miniature frames—the highest, in fact, in this year's exercises. The best of the designs are distinguished by considerable taste as well as fancy, and are, moreover, adapted to their purpose and to execution in gold or silversmith's work. It is mainly, but not entirely, in the less competent designs that students fail to realise the simplicity and modesty becoming in a frame, and especially the scale appropriate to the frame of a miniature. A landscape treatment is not suitable.

It is strange to see how students sometimes misjudge their powers, and attempt, for example, to design a miniature frame entirely beyond their scope, when they might apparently easily have passed in the exercise which asked for little more than good lettering.

Extract from the Report of the Examiners (John D. Batten and Walter Crane, R.W.S.) on the Art Examination in Design Honours, Subject 23*d*, April, 1902.

WITH ILLUSTRATIONS.

The number of papers sent in was 219, and of these 81 were answers to Exercise VIII., 53 to Exercise IX., and 85 to Exercise X.

The Examiners are glad to be able to note a very marked improvement in the character of the papers sent in in answer to Exercise X.—the medal problem—the more so as last year they had occasion to deplore the inadequacy of the papers received in response to a similar exercise. On the whole, indeed, it may be said that the answers to this exercise were the most satisfactory solutions of the three questions given, and, generally speaking, the candidates showed considerable sense of the requirements of a medal, and a capacity for representing figures in relief. St. Cecilia, it is true, was subjected to

very various, and, in some cases, inappropriate treatment, being occasionally represented as a sort of bacchante and undraped. Others, however, showed fitting appreciation of the spirit and accessories of the subject.

The lettering, though better than in former years, in many instances left much to be desired, the place and use of lettering upon a medal, as being an important element of the design, and as forming a useful ornamental contrast to the planes and contours of the figures, not being appreciated as it should have been.

The species of lyre commonly adopted by the candidates for the design on the reverse of the medals was often of an impossible form, regarded as a musical instrument.

The papers received in answer to Exercise IX.—the screen for a Chair of State—were rather disappointing, considering the opportunities of the subject. None received full marks, though those included in the first class were fairly capable answers.

The papers in answer to Exercise VIII.—a garden sundial—did not reach in any case a full award of marks, though many showed thought and care in working out.

Extract from the Report of the Examiners (David McGill and Bertram MacKenna) on the Art Examination in Modelling Design, Advanced Stage, Subject 23e, May, 1902.

WITH ILLUSTRATIONS.

There are 539 Exercises this year, as against 566 last year.

The average of merit is higher, particularly in the sense that there is a smaller proportion of very bad designs.

There are a good many designs which reach a high standard of merit, and a few which are really excellent. The number of exercises which exhibit a thoroughly good treatment of mouldings is very small, and another prevailing fault is a tendency to over-enrichment. It would be well if masters, in preparing students for this examination, would sometimes, when giving them subjects to design, restrict them to plain surfaces and mouldings.

There is a good deal of bad modelling, and a number of exercises suffer through bad casting.

REMARKS ON INDIVIDUAL SUBJECTS.

SUBJECT I.—DESIGN FOR A CEILING ENRICHMENT.

The Examiners expected to find this subject treated more as a pendant. In very few cases did this obtain, most of the students being content to fill the required space with ornament, this being often very good in treatment.

As the subject would be at some distance from the eye, it would be suitable to give greater value to the main lines than is often done, allowing the ornament to be the further enrichment of these lines.



DESIGN.—HONOURS.



1001 - 1001



MODELLING DESIGN.—ADVANCED STAGE.



No. 5,242.



MODELLING DESIGN.—ADVANCED STAGE.



No. 6,343.



MODELLING DESIGN.—ADVANCED STAGE.



No. 4,268

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MODELLING DESIGN.—ADVANCED STAGE.



No. 4,943.



Very few candidates have considered the external shape in relation to the ceiling, and it is here that the want of a knowledge of treatment of mouldings is specially felt ; this point cannot be too strongly insisted upon.

SUBJECT II.—DESIGN FOR A COLLECTING BOX.

In this subject there is less knowledge shown of suitable treatment of wood than might have been expected, seeing that it is a material in such common use. A large number of the designs are not at all suggestive of wood, many of them are more like stone in character.

In the shape of the box very few of the designs are altogether satisfactory, quite a number of them being more like designs for stone corbels than collecting boxes.

In other cases the box is quite inadequate to its supposed purpose, and of less importance than the back board against which it is, in many cases, set. There are a good many designs in which a motto is used as part of the decoration, but in very few of them is the lettering at all good. More attention should be given to lettering.

SUBJECT III.—DESIGN FOR A TWO-HANDLED CUP.

In this subject there is a larger proportion of very good designs than in the other subjects, probably because at present so much attention is being given to metal work design.

The weak point in most cases is in the treatment of the handles—which was to be expected, as this is the most difficult point in the problem. The stem and foot are in many cases poor, and in some designs the ornament is foolishly allowed to destroy the general shape of the cup.

Extract from the Report of the Examiners (T. G. Jackson, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling Design, Honours, Subject 23f, June, 1902.

The Examiners consider that the quality of the work shown is inferior to that of last year.

Scarcely any of the designs show the slightest acquaintance with the principles of architectural design, and the Examiners would repeat what they said last year, that students should not be allowed to enter for this examination till they have had a sufficient training in architecture as well as in modelling.

Considering that this is an examination of advanced students, the Examiners regret that a higher standard has not been reached ; and they think that in many cases sufficient discretion has not been shown in admitting students to the examination.